

6 livro de Maria Sylvia

1. Imagens
2. Poesia inútil
3. Vozes da Chuva
4. Canções ~~Triste~~
5. Canções Triste

MS/C-I-73



HELZA CALEU
RIO



1-414-796 D
14/07/2014

a Maria Sylvia Pinto

223

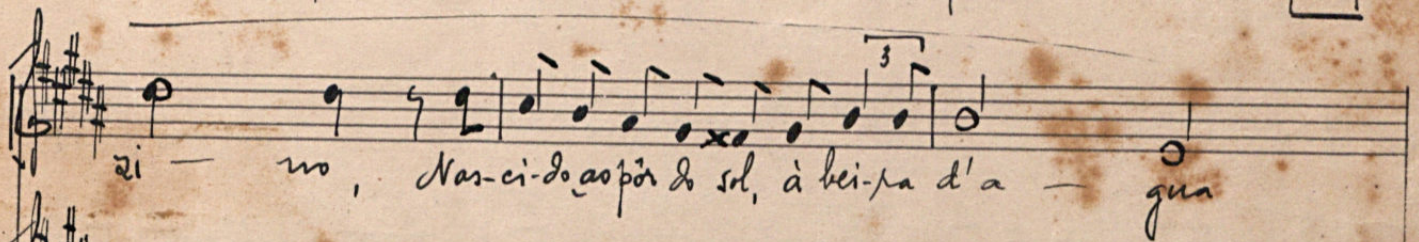
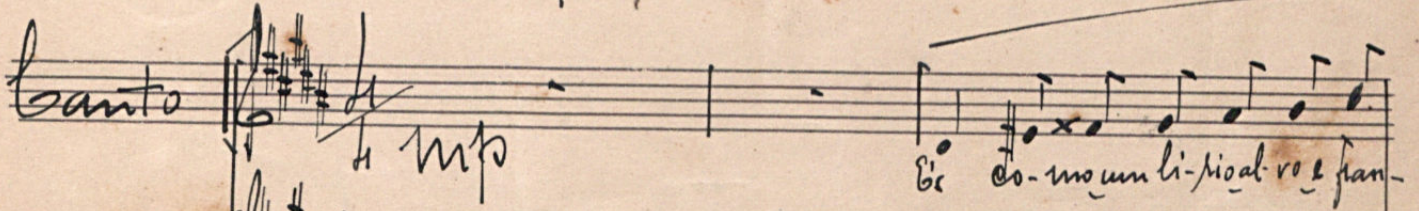
Imagem

Letra: Manuel Bandeira

Maria Camêra

op. 28 n.º 1

Muito expressivo



lá - vel ma - gôa

crus.

a vi - da a - ma - ga.

Ga - me, um po - bre go - zo...

Pass - de a - mar e So - fies in - em preem.

Handwritten musical score for voice and piano, featuring lyrics in Italian. The score is written on ten staves, with the first three systems each containing a vocal line and two piano accompaniment staves. The lyrics are:

di - so, mi - te li - ris fan - zi - no, in - qui -

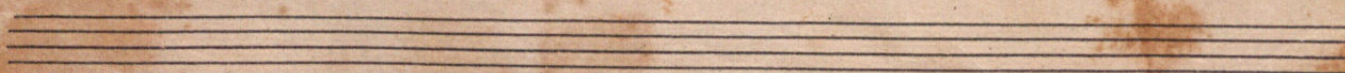
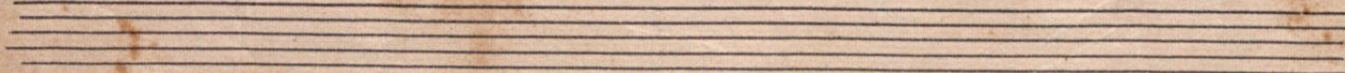
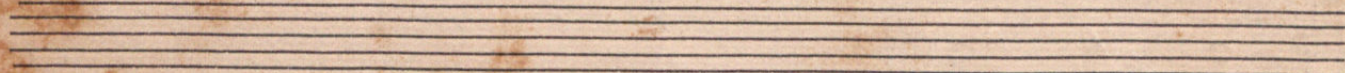
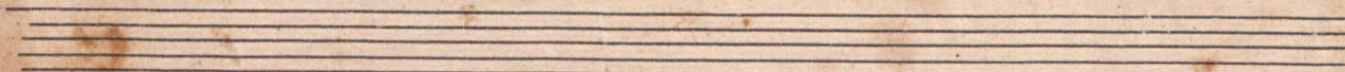
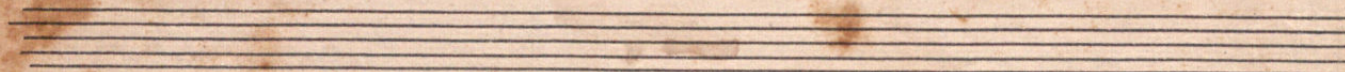
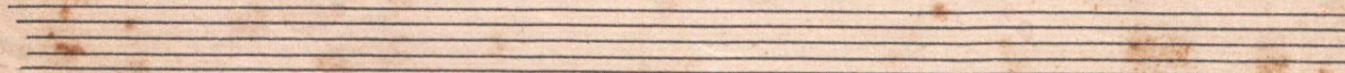
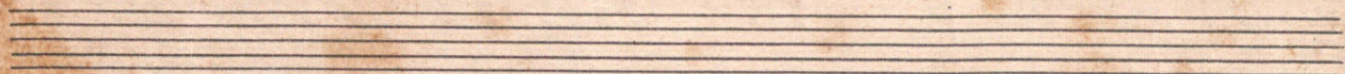
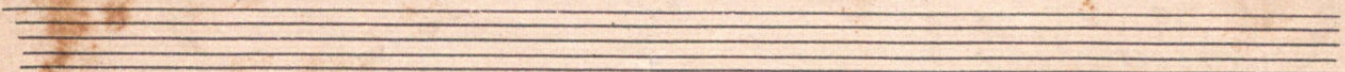
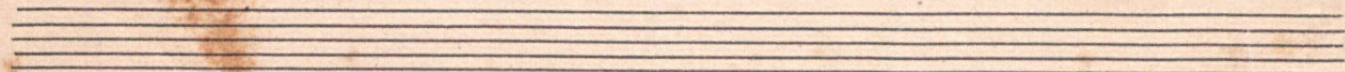
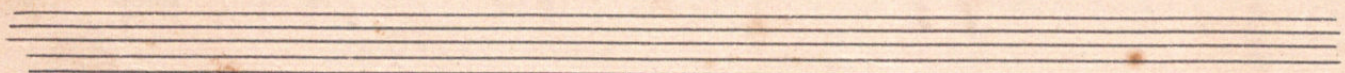
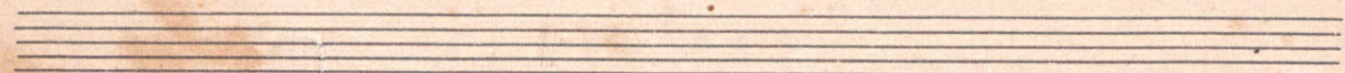
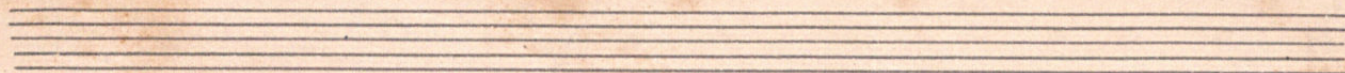
e - to an - si - o - so, fia - gil

ced. e dim lo - ri - so.....

Below the main score, there are three staves with the word "Gloria" written vertically, followed by a double bar line and the number "31/12/944 - Rio.".

A circular library stamp is visible in the bottom right corner, containing the text:

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Espera inutil

Letra: Gregorio Mariano

Y. Camar
Op. 28 N. 2

Modo gracioso

Handwritten musical score for the song "Espera inutil". The score is written on ten staves, organized into five systems of two staves each. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system includes the lyrics "rei-te fo-da a noi-te um cres-cen-te-xal-ta-e-as:" and the instruction "a tempo". The fourth system includes the lyrics "ha-cos tea-ce-ria-vam, Os meus la-bios te cha-ma-ram Em-". The fifth system continues the melody and accompaniment. The score is written in a cursive, handwritten style. There are some corrections and markings throughout, such as "Es-pe-" and "Oed." in the first system, and "Os meus" in the third system. The paper shows signs of age, including stains and foxing.

Quan-to so-pe-ra-ram vao Os ra-mos ga-ra-tu-ja-ram, a lu-ar, ten

no-me no dno...

mp

most magnificent
Quan-to
Ced.

Handwritten signature

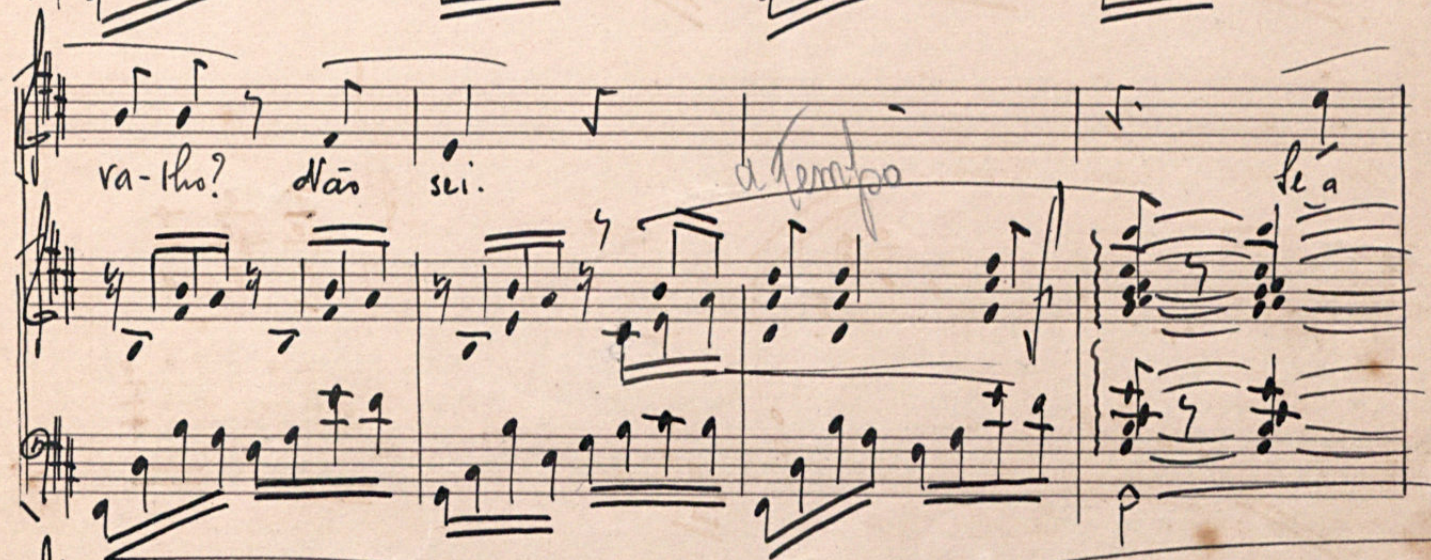
rei - o a man - du - ga - da, Eu ti - nha fa - ce mo - tha - da... Ex - pa - di - or -



va - lho? Não sei.

a tempo

se a



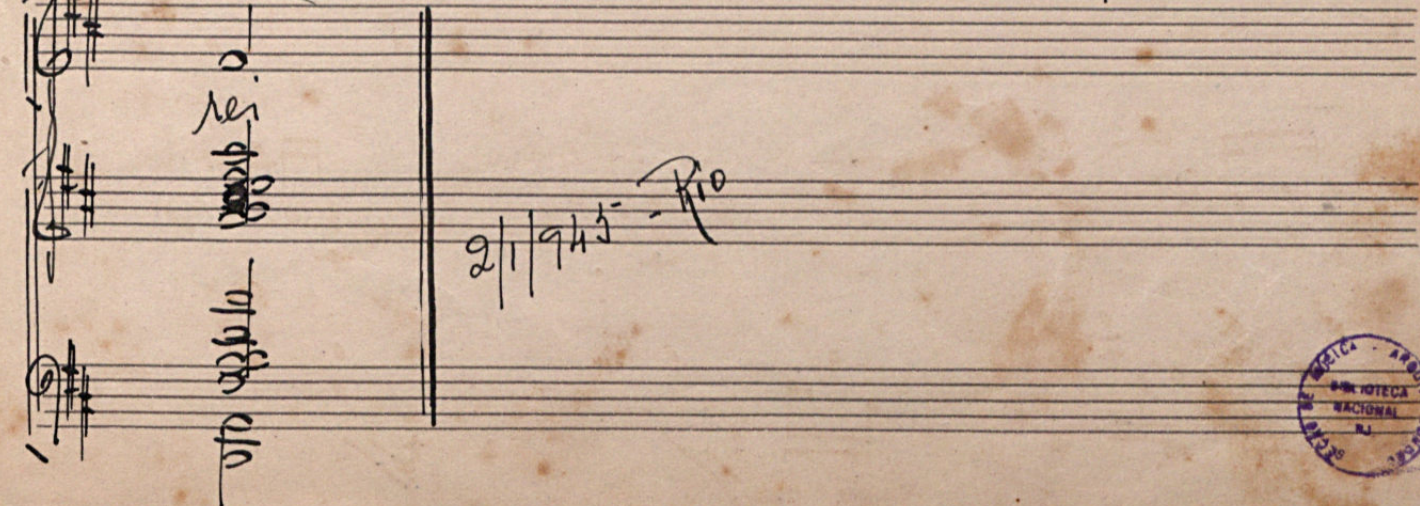
a - gua do - va - lho! sal - ga - da,

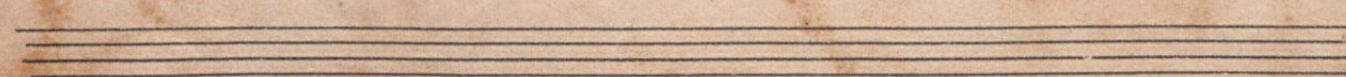
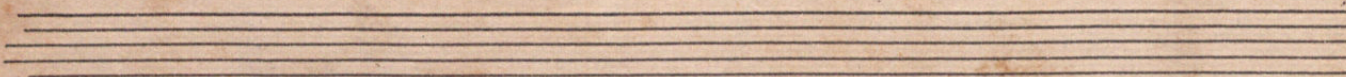
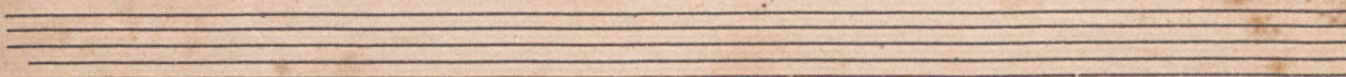
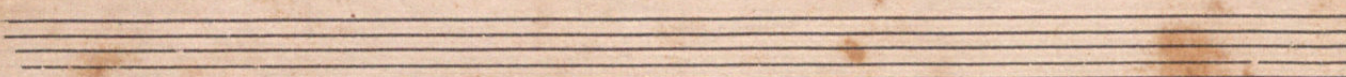
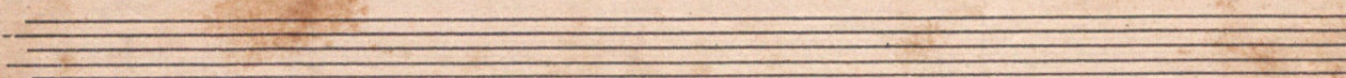
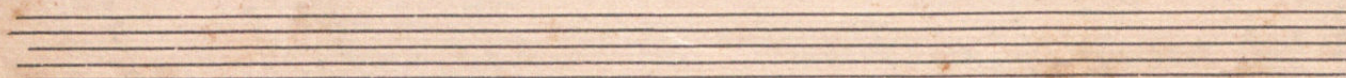
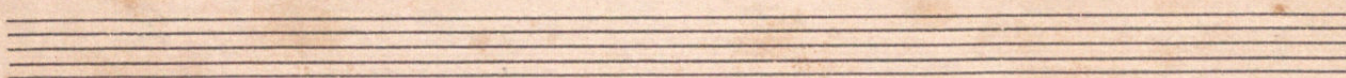
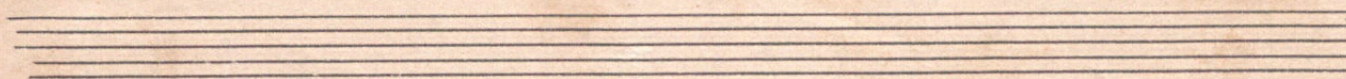
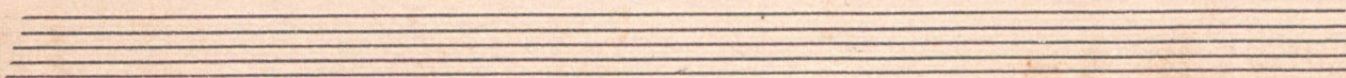
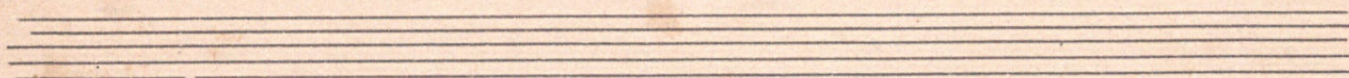
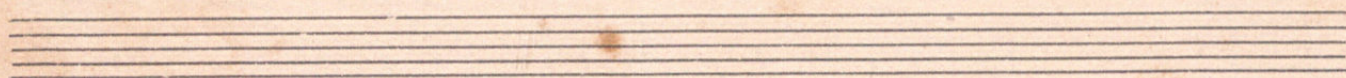
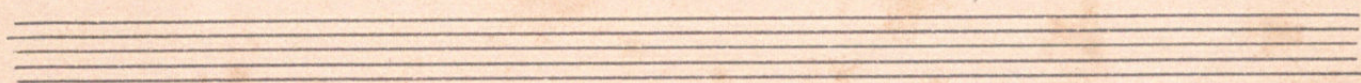
Foi m. ja - no. Eu não cho -



o rei - o a man - du - ga - da

2 || 9 4 5 - Rio





2.32

Toada da Chuva

Letra: Olegário Mariano

J. Camêlo
op. 28 N. 3

Moderado

First system of musical notation. It consists of three staves: a treble staff with a key signature of two flats (B-flat and E-flat) and a common time signature (C), and two bass staves. The music is in a 3/4 time signature. The first measure of the treble staff is marked with a dynamic of *mp* (mezzo-piano). The first system shows the beginning of the piece, with a melodic line in the treble and a bass line in the bass staves.

Second system of musical notation. It continues the melody from the first system. The treble staff has a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The lyrics "Cho-rlin-ces. San-te-men-te..." are written below the treble staff. The bass staves continue with a steady eighth-note accompaniment.

Third system of musical notation. It continues the melody from the second system. The treble staff has a triplet of eighth notes in the first measure, followed by a quarter note and a half note. The lyrics "U-ma ga-ri-a Fi-nal su-" are written below the treble staff. The bass staves continue with a steady eighth-note accompaniment.



til pa - re - e não ter

fim.

No ar pas - sa - cen - to u - ma an - do - ri - nha rô

E a chu - va ba - te co - mo um tam - bo - rim.

Pa-ra os se-res sem al-ma a vi-da é

bô — a, Pa-ra mim que sou tris-te a vi-da é

mim Pois me fat-ta ca-lor de-u-ma pes-

so — a Que é a pro-pria vi-da bô-a pa-ra



min.

Dim. molto

È a clu-ra con-ti-nu-a, tò - a

tò - a

clu-ra, por que vi-res ca-in-do as-

sim?

le-rá que u-ma ou-tra for-ça te ma-



gi - a Por que teu di-ro d'a-gua não tem fim?

Seu ti-ves-se o ca-lor de u-ma pes - so - a Se-ri-a a vi-da um so-nho pa-ra

mim. Pa-ra mim. Pa-ra mim. Pa-ra

Ced. pouco

Rio. 10/11/45

Mauricio

Helsa Lamer
Op. 28 of 4

Un poco lento



6 sol ba-tu-do na ja-me-la, a

lu-a co-mu-na po-sa des-fa-da no chão

cred. molto as ar-ro-res, o rei-o
a tempo

d'a — qua pra-te-a — Que pas-sa a mui-pes... de cr.

ri - da do mar - que não tem fim...

am dar

mais lento

a man-ta-nha - qui a meu la - do: Tu - tão per-to, ó mi-nha

quês

2

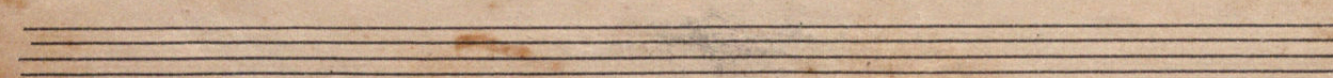
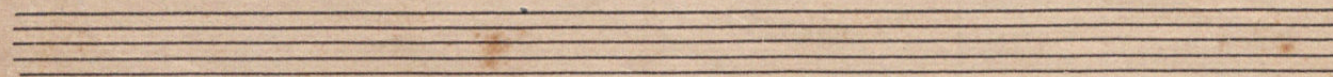
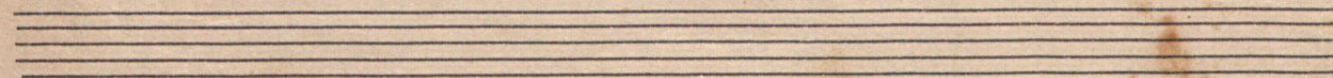
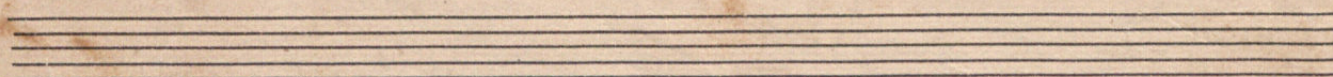
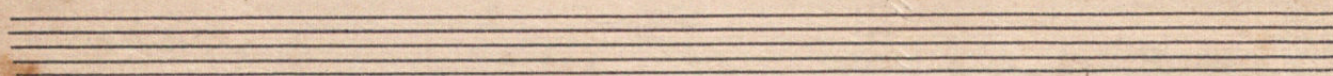
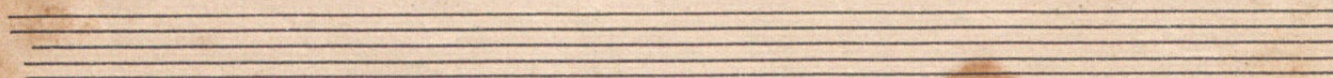
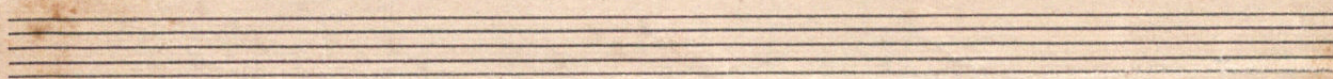
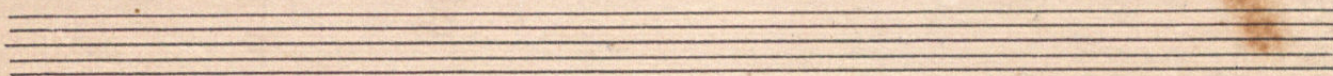
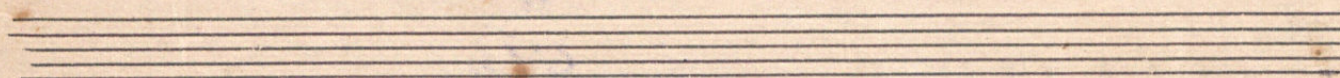
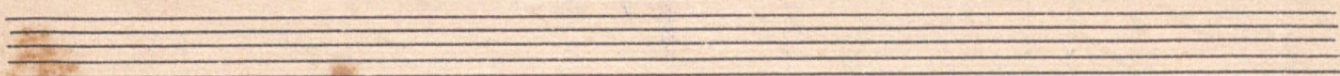
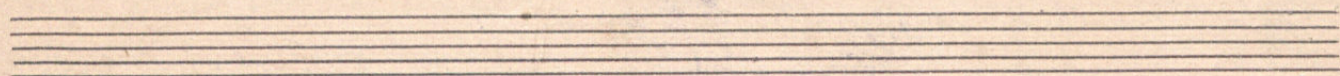
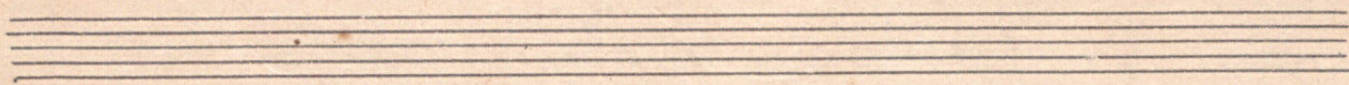
ri - da! E tu tão lon-ge de mim!

Viol. I

Rio, 11/1/945

Alcamin





a Maria Sylvia Pinto

Canção triste

Letra: Olegário Mariano

H. Camêlo
Op. 28 N. 5

Lento

Va-ga, so-nam-bu-lae tris-te...

... Pas-sa-lu-a de-va-gar das

mi-tes cla-ras e-xis-te.... mi-ni-ta coi-sa a-



Pouco mais

leim do lu-ar mui- ta coi-sa sin-gu-lar

... Ven-tro ees eo mar flu-tú-a Não vem por

er-to da lu-a Por er-to não vem do mar, ...
P. mais d. larg. to.

Vem... Quem po-de-a-cre-di-tar? Deu-ma fo-ther

sol - ta as ven - to U - ma p - tha' um pen - sa - men - to . . .

... Que a ar - vo - re es - que - ce pe - lo ar

Ced. *a tempo* *Vem de um pas*

san - te vul - gar Que ca - mi - nha pe - la ru - a .

... Su - a som - ba não ... e su - a O seu des - ti - no

pas-sar

Ve-jo que ha m seu an-dar

... hon-go can-sa-ço da vi-da

U-ma es-pe-

ran-ça per-di-da a-ni-ta - ce um seu o-thor

... lo-m-se ao lon-gea cho-rar Que san-da - de eu-

vol. - va - ru - a Não vem por cer - to da lu -

a. Por cer - to não vem de mar ced. e lim

Bem mais lento
na noi - te que con - ti - nu - a

... Pas - sa - lu - a de - va - gar

alio
vin
dia
dia

